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LISTER, CHRISTINE JANET. "Medieval Modes". A video-tape film of the dance is available at the Walter Clinton Jackson Library, The University of North Carolina at Greensboro. (1972)
Directed by: Dr. Lois Andreassen.

The work entitled "Medieval Modes" is a suite of dances intended to convey a Medieval theme, style and feeling. The primary intention of the choreographer was to juxtapose the two basic facets of Medieval life: the religious and the secular. The choreographer operated on the premise that in Medieval times, every aspect of life was pervaded by these two forces, and that the quality of life was shaped by the tensions between them.

The aim of contrasting these two basic modes of existence was achieved by a combination of factors. Religious and secular dances were alternated throughout for purposes of contrast. The suite was comprised of seven dances, beginning and ending with a religious theme, with the intent of leaving an overall impression of somberness. The great contrast between the two modes was emphasized by having different groups of dancers for the two types of dances: there were three performers for the religious pieces, and two for the secular.

The two types of dances were also very different choreographically. In general, the religious pieces were slower in tempo, with fluid and calm movement

MEDIEVAL MODES

by

CHRISTINE JANET LISTER

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1972

Approved by

Luis R. Anderson
Thesis Adviser U.M.

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
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U.M.

Oral Examination
Committee Members

Herminia Whitlatch

Eche Martin-Lawler

Pauline G. Suppler

Virginia Moorman

May 1, 1972

Date of Examination

MUSIC OF THE
MEDIEVAL COURT AND COUNTRYSIDE

played by

The New York Pro Musica

- | | |
|-------------|--|
| Section I | Viderunt
by Leonin |
| Section II | a. Ductia b. Estampie
Anonymous |
| Section III | Hostis Herodes
by Guillaume Dufay |
| Section IV | There Is No Rose
Anonymous |
| Section V | Drum Improvisation
played by the
choreographer |
| Section VI | Saltarello
Anonymous |
| Section VII | Ave Regina
by Guillaume Dufay |

Recording: Decca DL 9400

413089

ACKNOWLEDGMENTS

Sincere thanks and deep appreciation are due to Dr. Lois Andreasen for her continual encouragement and advice concerning every aspect of this thesis.

Many thanks are also due to Miss Virginia Moomaw for her help, and of course to the dancers who performed the thesis, and who gave so much time and energy to this undertaking: Rebecca Brown, Cynthia Ellis, John Fahnestock and Anita Festa.

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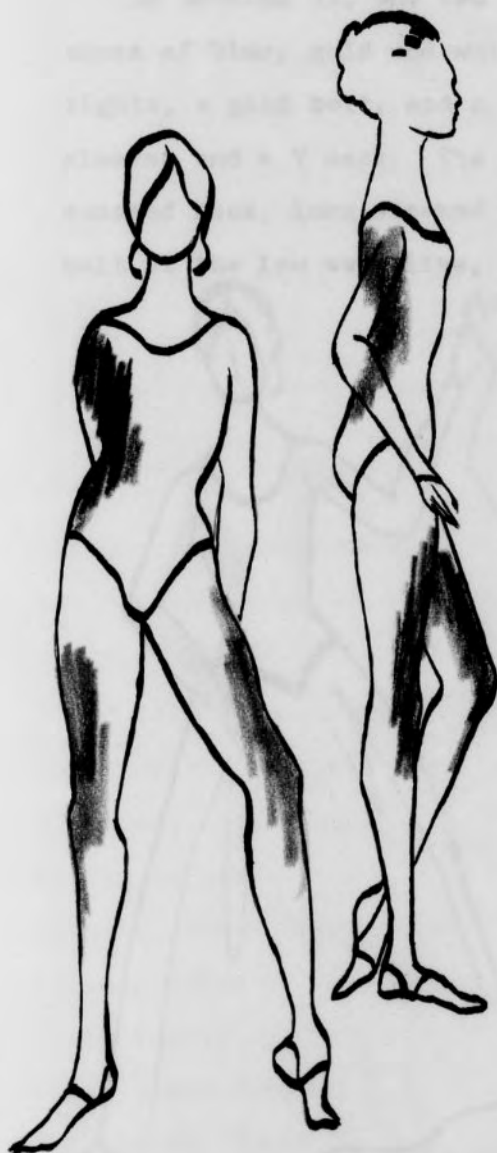
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COSTUMES



In Sections I, III, V, and VII, the three religious dancers wear long, loose-fitting black robes, similar to those worn by monks.

The robes have hoods, full sleeves, and are tied at the waist with rope belts in a natural color.



In Sections II and VI, the two secular dancers wear bright red and purple leotards and tights. One dancer wears a purple leotard and red tights, while the other is in a red leotard and purple tights.

In Section IV, the two dancers are attired in tones of blue, gold and white. The man wears dark blue tights, a gold belt, and a light blue shirt with full sleeves and a V neck. The lady wears a pale blue, scooped neck, long sleeved leotard, a gold, V shaped belt at the low waistline, and a full, white skirt.

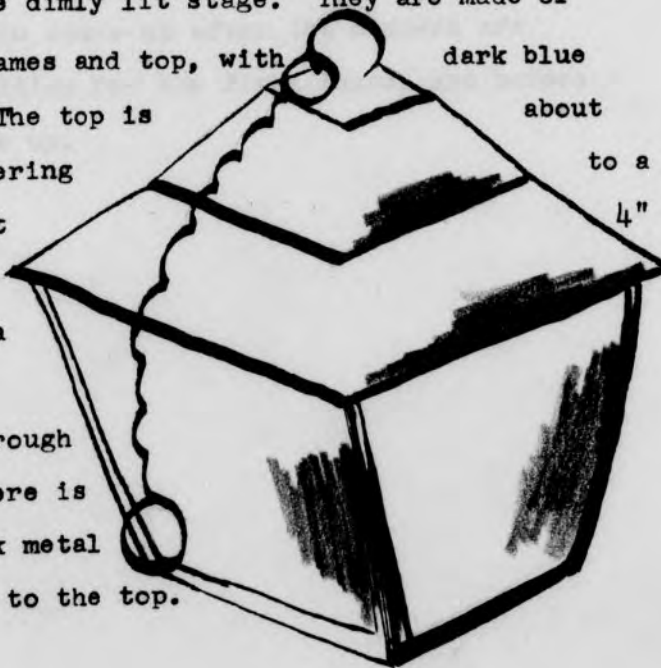


PROPS

Sections I, II, III, IV, and VI use no props.

In Section V, the only prop is a fourteen yard long piece of off-white cotton rope, which is 5/16" in diameter. This rope is used by two of the religious dancers to wrap around the third. It is also manipulated by the dancers in a variety of other ways.

In Section VII the props consist of three lanterns. Each lantern is held in the right hand of one of the religious dancers throughout the piece. The lanterns are lit with candles, to provide focal points of light on an otherwise dimly lit stage. They are made of black metal frames and top, with dark blue glass sides. The top is about 8" square, tapering to a bottom of about 4" square. The lantern holds a small candle which glows through the glass. There is a 9" long black metal chain attached to the top.



CURTAIN AND LIGHTING PLOT

Introduction

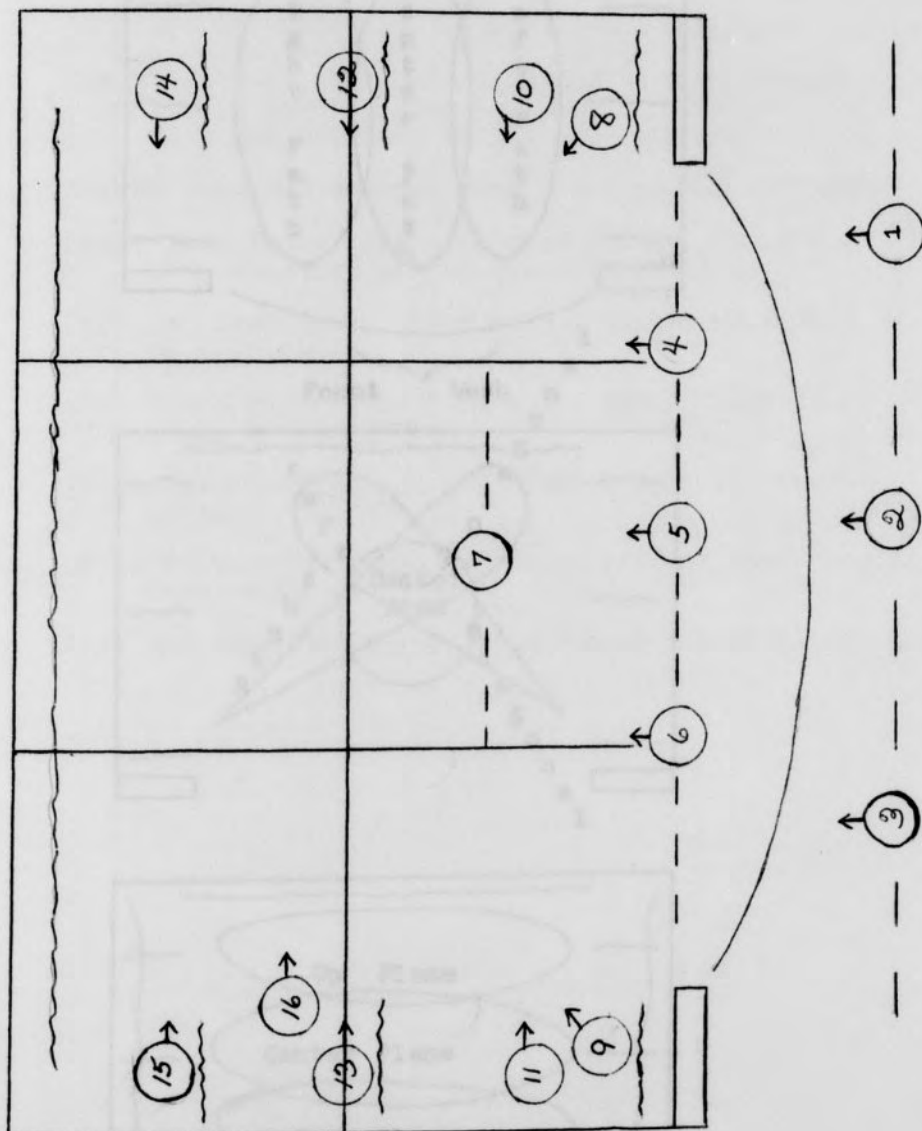
Areas one through six will be illuminated by fresnel spotlights mounted from the bridge batton and positioned at 45° angles. The batton position was selected so that the beam pattern would not appear upon the stage curtains. A warm gelatin was used on the left side of the stage and a cold gelatin on the right side, to produce a serene atmosphere. Flesh pink was used for the warm color and steel blue for the cold color. The cyclorama was illuminated by striplights in a predominantly blue color.

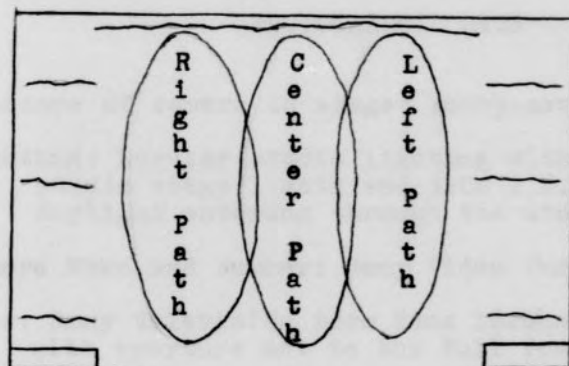
The curtain comes up after the dancers are onstage in position for the first dance, and before the lights come up.

Lighting Cue Sheet

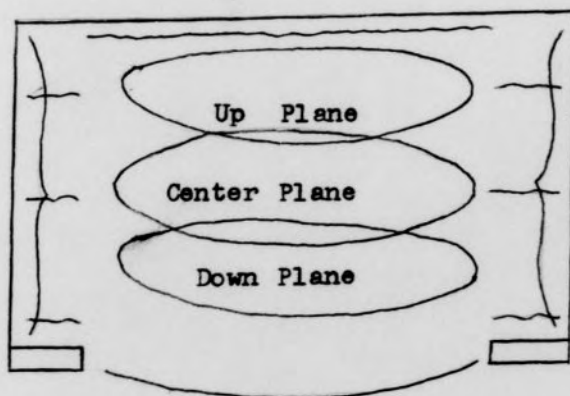
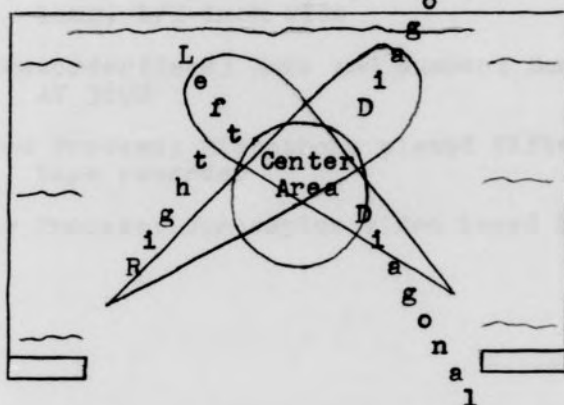
<u>Cues</u>	<u>Percentages</u>	<u>Lighting</u>
<u>Cue 1 - Pre-Set</u>		
Three dancers positioned on stage Curtain comes up	75%	Areas 1 and 3 and cyclorama come up slowly
<u>Cue 2</u>		
Dancer moves into Area 2	75%	Areas 2 and 5 come up slowly
<u>Cue 3</u>		
Dancer moves into Area 5	75%	Areas 4 and 6 come up slowly
<u>Cue 4</u>		
3 dancers exit 2 dancers enter	90%	All Areas come up
<u>Cue 5</u>		
2 dancers exit 3 dancers enter	75%	All Areas slowly fade
<u>Cue 6</u>		
3 dancers exit 2 dancers enter	80%	All Areas
<u>Cue 7</u>		
2 dancers exit 3 dancers enter	70%	All Areas
<u>Cue 8</u>		
3 dancers exit		All Areas fade out
<u>Cue 9</u>		
2 dancers enter	90%	All Areas

<u>Cues</u>	<u>Percentages</u>	<u>Lighting</u>
<u>Cue 10</u>		
2 dancers exit		All Areas fade out
<u>Cue 11</u>		
3 dancers enter with lanterns	20%	All Areas
<u>Cue 12</u>		
3 dancers exit with lanterns		All Areas fade out
Curtain		





Front Wash n¹
o



PHOTOGRAPHIC DATA

Distance of camera to stage: Forty-seven feet

Lighting: Regular studio lighting with additional studio stage lights and 3:00 P.M. bright daylight entering through the windows

Camera Make and Number: Sony Video Camera AVC 3200

Lens: Sony Television Zoom Lens 16-64mm., 1: 2.8 with aperture set to the Full Position

Process: Stationary placement of camera supported on a tripod

Tape Size: Sony Video Tape V-31, 380m., 1240 feet long, 1/2 inch wide

Videocorder(deck) Make and Number: Sony Videocorder AV 3600

Sound Process: Microphone placed fifteen feet from tape recorder

Copy Process: Two copies video taped individually